



The Art Institute of Chicago Quarterly

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A Saturday session in Junior School

The School of The Art Institute of Chicago

In the preparation of this issue, the Dean, teachers and students of the School patiently suffered our intrusions into busy classrooms; thanks must be given to them for their cooperation. Our contributors, too, interrupted busy schedules to help with the preparation. The photographs used on the front and back covers and on this and page 28 are the work of David Rowinski. To our gallery visitors who tolerated his camera with such grace, our thanks. All other photographs used in this issue are the work of Richard Brittain, staff photographer, except for the two old photographs used on page 24, which are from the museum Archives.

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Foreword

IT IS OFTEN SAID that there are few aspects of fine and applied art in this country which have not felt the influence of the School of The Art Institute of Chicago.

If this is true, it has been due in the first instance to our illustrious and devoted faculty and their training of our students. The history of this faculty is sketched on a later page from its original formation in 1866 to its present status and size of over one hundred. It is a fascinating history, running as it does from a time little separated from the frontier to a mature and distinguished artistic situation ninety-five years later.

Without dilating on the faculty's range of talent, which can be better grasped in the School catalogue, I can perhaps hint at its breadth of spirit. On the one hand, it has steadily recognized the place of scholarship, and has helped develop under a series of fine librarians the greatest art library west of the Hudson River. On the other, it has nurtured the tradition that our teachers of the practice of fine and applied art themselves participate actively in the fields of art, and to this participation we attribute much of the vitality of the School.

Scarcely less important has been the close association of the School with our great Museum. Indeed, the Museum was born of the impulse to give our students the best models to see and live among, and it needs no laboring to show the additional vitality and distinction which an intimate association with our collection has lent to our students over the years.

This record and these traditions could not have been created without the sympathetic and continuous support of the Board of Trustees of the Art Institute, and especially of the Board's School Committee which is its arm for assuring the good administration and well-being of the School. A list of the Trustees and members of the School Committee who have interested themselves particularly in the School would be too long to print, but I must cite my two predecessors as Chairmen of the School Committee, Harold H. Swift and Andrew McNally III, who guided it during the difficult transition after the last war. In the same breath one must mention Dean Hubert Ropp on whom fell the primary

burden during those years, and Dean Norman B. Boothby who succeeded him in 1959. And I am pleased to have this chance to pay tribute also to the informed and extensive contributions of Allan McNab, Director of Administration of the Art Institute, who has general charge of the School's affairs.

The School Committee and my other fellow-Trustees are proud to be associated with these men and this School, and are particularly gratified this year to have been able to make significant and deserved increases in the salaries of the faculty as well as to provide at long last a building and facilities commensurate with our aspirations and abilities.

Lest I be thought provincial or unduly prejudiced in making these observations, I shall take the liberty of concluding by quoting the final words of the report of the Review Team of The North Central Association which visited the School in January of this year. The question was asked, "Is the level of achievement of students consistent with the goals of the Institution?" The following was its reply:

"The School of the Art Institute has a record of distinguished service to the nation in the contributions of its graduates. For example, a recent report of the Art Education graduates indicated that 388 graduates now hold teaching positions in schools and colleges. Approximately 20-25 percent of the graduates continue in graduate schools and many graduates hold responsible positions in art and in the theatre throughout the country.

"The goals of the institution and the achievement of the graduates are not only consistent but they constitute an outstanding contribution to the cultural life of the nation."

And in summary the Report found, "The review team feels that the School of the Art Institute is an excellent institution. Some suggestions have been made in such areas as general education, faculty salaries, and faculty involvement, but the quality of this program, the richness of its resources, and its cultural impact on the nation are unique and outstanding." I shall not try to gild that language.

GEORGE B. YOUNG
Chairman of the School Committee



The School of the Art Institute—a Brief History

OUR COUNTRY has undergone many cultural changes since the Art Institute was founded; concepts of art and its creation have often shifted emphasis, and every new esthetic principle has been accompanied by changing ideas on art education. The Art Institute of Chicago has always been particularly aware of these changes, because it has always maintained a professional school of art. In fact, it is true to say that it began as an art school and that its collection grew from plaster casts that were used in instructing its first students in the principles of ideal form.

The School of the Art Institute had its modest beginnings in a building at 66 Adams Street. Here in November 1866 a group of artists organized to form an association with a board of directors composed of business men. The Chicago Academy of Design, as it was then called, maintained an art school from the very beginning. Classes worked both from life and the antique. The building contained lecture rooms, studios and gallery, planned especially to meet requirements "in which the Schools of Design, Galleries and Collection of Models are so arranged as to stimulate the zeal of students and tend to raise American Art to the highest excellence."

Charles L. Hutchinson, one of the founders of the Art Institute, pronounced both a tribute and obituary on the Academy in 1888: "Chicago was not without earlier art movements, which were sustained by old citizens with a public spirit which ought not to be forgotten, and which were perhaps only prevented from permanent success by the catastrophe of the great fire. To these movements the Art Institute is in some sense a successor."

Undoubtedly it was, for although these business leaders of an expanding metropolis did not set down their thoughts on esthetics or the philosophy of education, their energetic support to the cause of art in Chicago points to their awareness of the value of the Academy in training artists and cultivating the knowledge and appreciation of art in the public. To their credit, the businessmen-directors of the defunct Academy determined that this new embellish-

ment of civic life should not vanish and established the Chicago Academy of Fine Arts. By Act of the Illinois Legislature on May 24, 1879, the new organization was incorporated as The Art Institute of Chicago. The purpose was broadly but clearly stated in the bylaws: "the founding and maintenance of schools of art and design, the preservation and exhibition of collections of objects of art and the cultivation and extension of the arts of design by any appropriate means."

From May 1879 to May 1882 the Art Institute occupied rented rooms at the southwest corner of State and Monroe. In 1882 a handsome building designed by Burnham and Root was finished, located at the south corner of Michigan and Van Buren. It is of some pertinence to note that at a time when museums in other cities were lifting their marble walls far from the market place, the founders of the Institute consciously and firmly established the new institution at the very center of life and movement: "Proximity to the heart of the city is an overwhelming recommendation in the eyes of the Trustees, for no object is more distinctly entertained by them than the benefit of the great masses of people, to whom the convenience of access is essential."

Enrollment in the school soon reached about 300. The faculty of seventeen teachers had received training at the *École des Beaux-Arts* or in Munich. Instruction was by the atelier or "studio" method, and courses were given in academic drawing and painting, modelling, decorative designing (a course of study almost exclusively attended by women), perspective, artistic anatomy and composition. Students were drawn from all over the Midwest, in spite of competition from other art schools at Cincinnati, St. Louis and Milwaukee. Juvenile classes were held on Saturdays, and evening classes were large, especially those in lithography and drafting, popular with men employed in those fields, who were seeking self-improvement and advancement.

What it meant to be an art student in those early days is best expressed by the following entry from the diary of twenty-one-year-old Mary Catherine Laux of Decatur, where her

father owned the St. Nicholas hotel. Miss Mollie Laux Rafferty, of San Francisco, has preserved her grandmother's journal and thoughtfully communicated this note to the Art Institute.

It is Monday, the 29th of January 1883, and Miss Laux wrote: "Started to Art Institute. I sat with a crowd of young girls today; later I was among women from 40 to 50 years old and all beginners. The School is very crowded and if you aren't on time you don't get a place and that's all. I worked hard all day. After school this evening a lecture was delivered in the most exquisite room—doors all hung with plush and satin, stained glass on windows, Persian rugs on the floor. Paintings, busts and mirrors filled the walls. Such a crowd of visitors and students. I think it is splendid to be one of them."

On December 8, 1893, after the World's Fair had disbanded, the present Art Institute building was ready for occupancy. Classes were held above the galleries, in small studios on the third and fourth floors. Tuition in these first years was modest by present standards: twenty-five dollars for one term of twelve weeks, or seventy-five dollars for the full year. The faculty was distinguished. Among them might be remembered John H. Vanderpoel, whose book on art anatomy, *The Human Figure* (now issued as a paperback) is still widely used in schools; Lorado Taft, who from all records emerges a most vital teacher, able to inspire his students to work on the scale of his own monumental vision. Combining the post of director of the Institute and teacher of art anatomy was William M. R. French, brother of the distinguished sculptor Daniel Chester French. Men of national reputation, with backgrounds rich in travel, study and experience, they not only taught the daily studio classes but also lectured on the history and theory of design.

Within five years the School quarters were found insufficient, so construction began to make added room for the students, a situation that was forced periodically on the Institute until this year, when the School finally occupies its own building within the Art Institute area. A comparison of figures tells the story here: in 1898, the number of square feet of floor space given over to the School was 9,736; today the School occupies 68,438 square feet.

The growth of the School paralleled the ex-

pansion of other parts of the Institute. The development of the Museum and its collection is familiar history, but that very important adjunct to teaching, the Ryerson Library, may not be as well known. In 1887 the Library had 500 books for the use of the students. Today, through gifts and purchase, the collection numbers nearly 70,000 bound volumes dealing with every branch of the visual arts. A large collection of slides and photographs is also available, and 365 periodicals are received. It is impossible to estimate the value of the Library in the student's formative years, but the following statement, quoted from *Modern Art and Graphic Design* by Noel Martin, can perhaps suggest how often the freedom to browse and study in the finest art library in the Midwest may enlarge the artist's experience far beyond formal education.

The artist is Lester Beall, who began his early career in Chicago. Mr. Beall had at this time just graduated from The University of Chicago. "Because of the depression of 1929, I shortly found myself much too frequently without work, and rather than spend all my time just pushing doorbells, I began to visit the Ryerson Library of the Chicago Art Institute. It was there in 1931 that I discovered *Cahiers d'Art* for the first time. Previous to this I had found a few copies in a local bookshop of *Arts et Métiers Graphiques*. It was in *Arts et Métiers Graphiques* and *Cahiers d'Art* that I first saw the work of El Lissitzky, L. Moholy-Nagy, Jan Tschichold, Tristan Tzara, Piet Zwart, Mondrian and Man Ray. Simultaneously, and also at the Art Institute, I found copies of books on Picasso, Dufy and Klee. In a period where I was perhaps more interested in drawing than I was in design, Dufy was probably my positive influence. But, it is difficult for me, even now, to underestimate the stimulation and excitement that both *Cahiers d'Art* and *Arts et Métiers Graphiques* gave to us in the thirties."

The impressive record of educational service that the School of the Art Institute has given the artist and community is due in no small part to the men who have during its history been appointed by the Trustees to direct its program. William M. R. French, director of the Art Institute from 1885 to 1914 has the honor of establishing the School's basic program. There were also the late Charles Fabens Kelley, whose versa-



*Shop and Studio of the present: above, construction of models in Shop;
below, Raymond Martin and a class in lithography.*



tility in so many fields of education and museum work will be remembered, and who left his post in the school to become curator of the Art Institute's Department of Oriental Art; Norman L. Rice, Dean from 1930 to 1942, and now Dean of the College of Fine Arts at Carnegie Institute of Technology; and Hubert Ropp, who retired recently in 1959, after serving as teacher from 1938 to 1944 and Dean from 1944. With judgment, understanding and patience, he directed the school through one of its most difficult periods—the years of the last war and the post-war aftermath.

It is perhaps these men who have been responsible for preserving the one uniform ideal

that has always been held by the School. This ideal or method has been the encouragement in its students of individual creative growth, through methods that avoid the facile and spectacular, but are progressive in the truest sense: that each generation of students should benefit from the mature experience and understanding guidance of a faculty composed of established artists working in the fine and applied arts, and in this way transmit those fundamental ideas of form that have been established through the practice, study and observation of many minds.

ALLAN McNAB
Director of Administration

A young sculptor in Junior School



The School of the Art Institute—1961

SINCE ITS FOUNDING in 1866, the School of the Art Institute has remained constant in its broad objectives, even while specific class offerings have undergone continuous evolution. Basically, the School aims to develop artists and teachers in the fine and industrial arts by presenting them with a thorough training in professional knowledge and techniques, while at the same time stressing aesthetic understanding, so that through a combination of experiences, students may develop their creative competence.

Throughout the years, the administration has chosen active artists as teachers in the School. Currently, arrangements have been made with The University of Chicago whereby the resources and faculty of this great University can be brought to the Art Institute student through courses in the liberal arts. Under this plan, the School can better fulfill its obligation to educate the artist and designer in his responsibilities to our society, in which he occupies a particular place because of his special talents.

Before the depression of the Thirties and the disruptions of World War II, the School was fortunate in having sufficient space and funds to carry out its program. Many departments, such as Industrial Design, were founded with supporting funds, and generous amounts were available to lay the foundation for study fellowships abroad, which have been awarded to students every year since 1906. No one can determine the value of this kind of experience to the young graduate, but it would be safe to say that seldom has so little money invested for a single purpose returned such rewards and produced works of such value, as the fellowship winners have created over the years.

During the period following, largely because of the effects of the war and the postwar increase in the demand for enrollment, little could be done beyond coping with the problems at hand. As conditions improved, it was possible for the Trustees to devote a major part of the Art Institute's program of rehabilitation and construction to the obvious problems of the School.

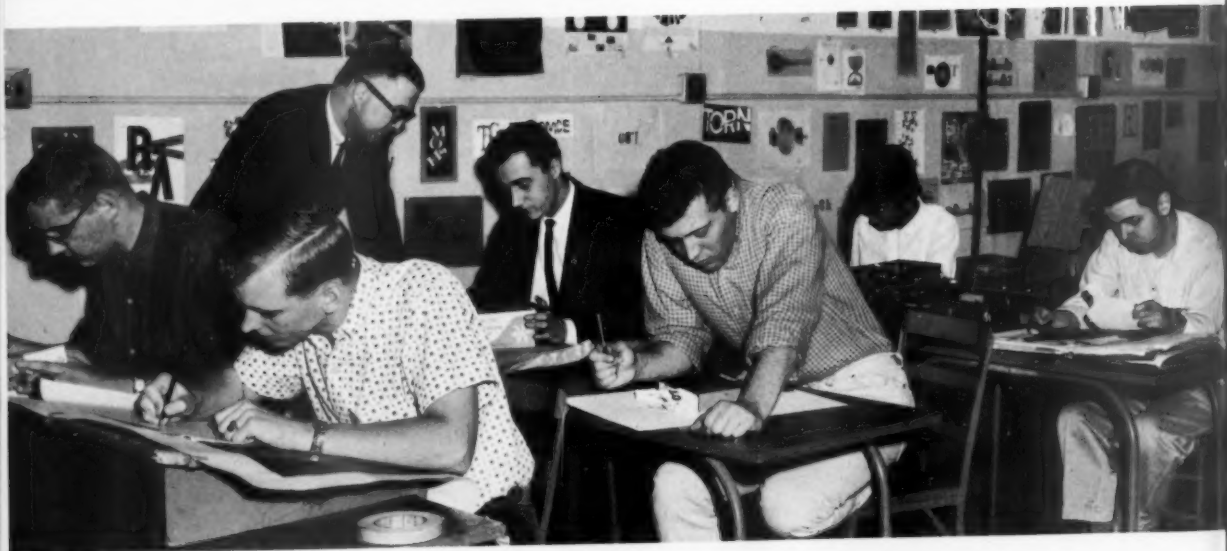
With the completion of construction along the eastern perimeter of the Art Institute, the School is now housed in adequate space. The new self-

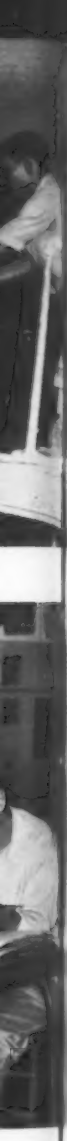
contained location, while not removing the School from its unique relationship with the Museum's collection, will free its scheduling from the routines necessitated in the public galleries. Not only will there be greater access for the students to the studio facilities, but the School will be able to carry out activities heretofore prohibited by dispersed classroom locations.

A much more logical plan for the School has been developed. By placing the Fine Arts to the south of McKinlock Court, and locating the Applied and Industrial Arts to the north adjacent to Goodman Theatre, a reorganized offering for the basic year required of incoming students has been possible, as well as greater chances for graduate students to carry out individual assignments. A small academic classroom makes possible extensive use of visual aids, and student organizations have a small room in which to conduct their meetings. With the new School offices, there has been a chance for a complete re-examination of all administrative routines, resulting in greater efficiency. The addition of an entrance to the School on Columbus Drive makes possible a convenient location in which to establish an information center and interviewing offices for the work of our admissions people. Already a job placement office has been established, and plans are progressing to establish stronger ties with the Alumni of the School.

For the first time in many years, the sculpture studio has an adequate skylight studio, and separate space for carving, casting, foundry work and welding. The printmakers are located adjacent to each other, pooling their resources for presses, inks, paper storage and drying racks. A techniques laboratory will be available to painters so that they can become knowledgeable about their craft in terms of pigments and canvases, stretchers and frames.

Other new physical additions to the School are a gallery area—surrounding the offices and serving as a connection between the Fine Arts classes and those of the Industrial Arts, and a faculty room. The gallery, while open to the public, is conceived as a teaching facility for the School, and the various shows scheduled are related to the work in the classes. The faculty and





Opposite: Edouard Chassaing, model, and students in the Sculpture Studio; center, Norman C. Harris and a class in Advertising Design; bottom, Paul Wiegardt with a class in Figure Painting.

staff lounge provides a much needed place where the entire group of people employed by the School can meet each other and exchange ideas informally, as well as providing some facilities for social activities. In the same area as the faculty-staff lounge, there is a room for first aid, and it is hoped that this facility will be greatly improved as funds become available.

It would be a mistake, if the foregoing has created an impression that the work of completing the physical resources of the School has been terminated. The fact is that through the suggestions of the faculty and students, projects for future improvements have been devised which reach beyond the immediately foreseeable future. It is expected that more improvements to classrooms will be accomplished over the summer. There should be better equipment for projecting slides in the Art History classes, and an increase in the sizes of three window units will allow rooms facing an interior court to use the garden for assembling materials, such as live plants, for drawing and painting.

The existing and planned physical changes could not have been accomplished without the understanding of both the School Committee of the Board of Trustees and the Director of Administration of the Art Institute. To these same people, credit must also be given for the adoption of administrative policies that will greatly strengthen the School's status. These decisions are more difficult to enumerate concisely, but their importance demands at least a brief description.

Last year the Day School shifted from a term or quarter system of three sessions of twelve weeks to two semesters of eighteen weeks per academic year. This has not reduced the amount of instruction provided, but it has reduced the work of registration by a third and improved the continuity of the instruction. The part-time programs will adopt the same system in the coming year. Revised criteria for admission to the diploma and degree programs were also adopted.

A modest increase in the tuition was effected last year. While this helps to narrow the gap

between income and expenses, the School is dependent on financial help beyond tuition income. The added revenue will make faculty salary raises possible for the following year. A serious need remains for more adequate scholarship help, and to improve the expenditure of the funds now available, the School has adopted the procedures of the College Scholarship Service for processing its scholarship applicants. It is interesting to note that the School tuition of \$450 is only slightly more than half what other professional, non-tax-supported art and design schools are charging their students.

Another policy of far-reaching significance has been the adoption of a basic table of organization for the School. Correlating this is a program governing the criteria for appointment of new members to the faculty.

Some revisions in the programs of the various departments were introduced. This was done in connection with the issuing of a new School catalogue, after the faculty from each department had had a chance to confer and make suggestions.

Another improvement has been the adoption of the new grading scale, one similar to that of The University of Chicago. The obvious result here is simplification of the procedure of transcripts and recording. Along with the new grading scale has been the adoption of the Royal-McBee Keysort and Addressograph system of student records, and the use of micro-film and photo-copy devices to increase the efficiency and accuracy of the student records.

These things have all been done in the interest of improving the quality of the School and its instruction. There is recognition on all levels that it is the entire group of personnel: students, faculty and staff, rather than classrooms and curriculum, who are responsible for the achievements of the School. The Witkowsky fund has continued to make possible visiting artists in residence and lectures. For the academic year 1959-60 Paul Burlin and Josef Albers were on the School staff. In the current year Zubei Kachadoorian and Leonard Baskin have been



working with the students. In order to offer something comparable in the Industrial Arts, the faculty have invited many representatives from industry, advertising, fashion and interior design to meet with the students.

As a further development of the idea that the strength of the School is in the people involved, tribute must be paid to the faculty, new and old, for it is through their efforts that the School continues to grow.

Unreasonable as it may sound, educators are concerned only with the future. To this end they may make use of the past, but the fact remains that today's students are the artists, designers, and teachers of tomorrow. We are required, therefore, to provide our students with the best thinking and the best education that can be devised within the limits of leadership exercised by the administration, the vision of the faculty, and the talent of the students. It must be obvious that there could be infinite variety in art education—but unhappily this is not the case. Through mass-media communication, almost all schools imitate each other in intent and result.

It is clearly rash to predict what the conditions of life will be for the artist of the future. How then does the art educator plot the course for his students? He must, we think, begin with certain basic convictions. Foremost of these must be faith in man's continuing ability to participate in his own destiny. In the face of this freedom of choice, the artist must first of all be secure as a person. This implies responsibility and discipline, and a wide experience as a craftsman in his chosen media. For the development of the creative personality, we feel that the School of the Art Institute has certain advantages over other professional schools of art. Of first importance is the immediate proximity of classes to the museum collection. Equally important are the resources of the libraries, and the changing exhibitions and other cultural activities of the Institute. It is by virtue of this unique organization that the School owes much of the vigor it has shown over the years.

NORMAN B. BOOTHBY
Dean of the School

Illustrations on page 32: Leah Balsham with a class in Ceramic Sculpture; center, Grace Earl at silk-screen printing in Flat Pattern Design; and, bottom, Cornelia Steckl supervises a fitting. On this page, Marya Lilien with a class in Interior Design, and a student at the loom.

THE SCHOOL celebrated its eighty-second Graduation Exercises on June 16. George B. Young, Vice President of the Art Institute, presided, and Edward Durrell Stone, the noted architect, gave the commencement address, "Environment, USA."

The graduation class of 1961 numbered 170. Although the larger number of students came from Chicago and Illinois, twenty other states were represented, as well as students from Japan, Hawaii, Canada, Iraq, Greece, and Ecuador.

The School of Fine Arts and The School of Industrial Arts conferred thirty-four Diplomas, eighty Bachelor of Fine Arts, and twenty-six Bachelor of Art Education degrees. Six Master of Fine Arts in Painting and seven Master of Art Education degrees were also awarded.

The School of Drama granted four Certificates, four Diplomas, nine Bachelor of Fine Arts, and four Master of Fine Arts in Drama degrees.

Six foreign traveling fellowships totalling \$13,400 were presented to the following graduates: the James Nelson Raymond Foreign Traveling Fellowship of \$4,000 to Robert Cartmell, Indianapolis; the Edward L. Ryerson Foreign

Traveling Fellowship of \$3,000 to Donald Burrows, Richton Park, Illinois; the Bryan Lathrop Foreign Traveling Fellowship of \$2,400 to Martha Hayden, Evanston; and the Anna Louise Raymond Foreign Traveling Fellowship of \$1,500 to Edward Paschke, Mt. Prospect, Illinois. The George D. Brown Foreign Traveling Fellowships of \$1,250 each were awarded to Bertrand Phillips and Ronald Lukas, both of Chicago.

THE ADMINISTRATION of the School has announced the following faculty promotions, made in recognition of outstanding teaching records.

From Associate Professor to Professor: Leah Balsham, Edythe Jane Cassady, Robert Lifvendahl, and Isobel Steele MacKinnon.

From Assistant Professor to Associate Professor: John Fabion, Harry Mintz, and James Paulus.

From Instructor to Assistant Professor: Douglas D. Craft, Thomas Kapsalis, Richard V. Keane, Shirley Sherman, Willard Smythe, and William E. Sproat.

From Professor to Visiting Professor: Edouard Chassaing and Constantine Pougialis.

THE ANNUAL EXHIBITION by Students of the School gives the public a yearly opportunity to see the creative results of the School's instruction. The 1961 exhibition, chosen by the Dean and one hundred artist-teachers of the faculty, includes 1500 works in all media. The Exhibition is on view in Gunsaulus Hall through July 16.



THE ART INSTITUTE CALENDAR

JUNE—SEPTEMBER 1961

Sundays at 2:00

Public Gallery Talks and Lectures
on the collection and exhibitions
given each Sunday at 2:00 o'clock.

- June 18 Gallery 46
17th Century Dutch Painting
by John W. Parker
- June 25 East Wing Galleries
The Max Ernst Exhibition
by Margaret Dangler
- July 9 Gallery 37
The American Painter
by Lois Raasch
- July 16 Morton Lecture Hall
Daumier, Courbet and Realism
recorded, illustrated lecture
- July 23 Morton Lecture Hall
The Impressionists and their Time
recorded, illustrated lecture
- July 30 Morton Lecture Hall
Cézanne, Gauguin, Van Gogh
recorded, illustrated lecture
- Aug. 6 Morton Lecture Hall
*The Neo-Impressionists, the Nabis,
Toulouse-Lautrec and their Time*
recorded, illustrated lecture
- Aug. 13 Print Galleries
Prints and Drawings in the Collection
by Robert W. Andersen
- Aug. 20 Gallery 50
Symbolism in Painting
by Robert W. Andersen
- Aug. 27 Decorative Arts Galleries
Medieval Arts
by Robert W. Andersen
- Sept. 10 East Wing Galleries
*The May Collection of German
Expressionist Paintings*
by Margaret Dangler
- Sept. 17 Gallery 50
Painting as Communication
by Judith Boles
- Sept. 24 Fullerton Hall
The Art of Nicolas Poussin
by Sir Anthony Blunt

Thursday Evenings at 6:30 and 8:00

Public Lectures and Gallery Talks
every Thursday Evening at 6:30.

Art, Classic and Experimental Films
every Thursday Evening at 8:00 o'clock.
Film showings are free to Members.
General admission is 50¢, except
when otherwise noted.

Lectures and Films are in Morton
Lecture Hall.
Gallery Talks are given where indicated.

- June 22 at 6:30 LECTURE: *Friends of Max
Ernst*
by Lois Raasch
- at 8:00 FILMS: free to the public
by Man Ray, *Etoile de Mer*
by Marcel Duchamp, *Anaemic
Cinema*
by Hans Richter, *Ghosts Before
Breakfast* (36 min.)
- June 29 at 6:30 LECTURE: *Max Ernst and the
Surrealist Revolution*
by Whitney Halstead
- at 8:00 FILM: *Dreams That Money Can
Buy*
by Hans Richter (60 min.)
- July 6 at 6:30 LECTURE: *Is Dada Dead?*
by Margaret Dangler
- at 8:00 FILMS: free to the public
*A Chairy Tale; Entr'acte;
Adventures of an ** (55 min.)
- July 13 at 6:30 LECTURE: in Gunsaulus Hall
*School of the Art Institute,
Students' Exhibition*
by Thomas W. Lyman,
Chairman of Admissions in
the School
- at 8:00 FILMS: *The Artist's Proof;
A Communications Primer,*
by Charles Eames (45 min.)

- July 20 at 6:30 LECTURE: *American Art, Colonial to Contemporary* by John W. Parker
 at 8:00 FILMS: *The Photographer Weston; The River* (62 min.)
- July 27 at 6:30 LECTURE: *Sculpture and Environment* by Lois Raasch
 at 8:00 FILMS: *Calder; Henry Moore; Sculpture by Lipton* (65 min.)
- Aug. 3 at 6:30 LECTURE: *The Japanese Print* by Lois Raasch
 at 8:00 FILMS: *So Small My Island; Ukiyo-e* (55 min.)
- Aug. 10 at 6:30 LECTURE: *The Changing Point of View* by Robert W. Andersen
 at 8:00 FILMS: *Through a Kaleidoscope; Images from Debussy; Third Avenue El* (40 min.)
- Aug. 17 at 6:30 LECTURE: in Gunsaulus Hall *New Spanish Painting and Sculpture* by Robert W. Andersen
 at 8:00 FILM: *Picasso* (55 min.)
- Aug. 24 at 6:30 LECTURE: *Processes and Techniques of an Artist* by Robert W. Andersen
 at 8:00 FILMS: *Rembrandt, Painter of Man; Jackson Pollock; The Towers* (40 min.)
- Aug. 31 at 6:30 LECTURE: in the East Wing Galleries *The May Collection of German Expressionist Paintings* by Robert W. Andersen
 at 8:00 FILMS: *The Expressionist Revolt; Joyless Street*, with Greta Garbo (70 min.) Free
- Sept. 7 at 6:30 LECTURE: *Respect for Materials in Oriental Art* by Margaret Dangler
 at 8:00 FILM: *Gate of Hell* (running time 89 min.)
- Sept. 14 at 6:30 LECTURE: in Fullerton Hall *The New York School of Painting* by Ben Heller
 at 8:00 FILMS: *Henry Moore; Gallery of Modern Sculptors* (40 min.)
- Sept. 21 at 6:30 LECTURE: *German Expressionism Yesterday and Today* by John Thwaites
 at 8:00 FILM: free to the public *The Cabinet of Dr. Caligari* (60 min.)
- Sept. 28 at 6:30 LECTURE: in Gallery 35 *Picasso since 1900* by Judith Boles
 at 8:00 FILMS: *Visit to Picasso; Day of the Painter* (65 min.)

MEMBERS' STUDIO CLASSES will resume in the Fall. There will be two units of instruction of sixteen weeks each with a charge of \$20 for each 16-week session. The first session will begin October 10, and the second February 13, 1962.

Adult Sketch Classes for Members will begin on the same dates.

Registration is required for the Members' Studio classes only, and will be accepted in the Office of the School. Complete information as to the type of study and instructors will be published in September's *Quarterly*.

DINNER will be served in the Cafeteria and Garden Dining Room every Thursday evening from

5 until 8 o'clock. No reservations are accepted for dinner in the Garden.

Weather permitting, the Garden Dining Room is open for luncheon and refreshments every day except Sunday. Hours for serving are from eleven to four o'clock. No reservations can be made for luncheon; but, on sufficient advance notice, special consideration will be given to group luncheons.

CHANGE IN HOURS: The Board of Trustees has approved a change in the opening hour of the Art Institute. Beginning July 1, and continuing, the Institute will open to the public at 10:00 o'clock every morning except Sunday. Sunday hours remain from 12 to 5.

Summer Exhibitions

through July 23
East Wing Galleries
Admission 50¢
Free to Members

MAX ERNST

The first large retrospective exhibition devoted to the work of Max Ernst, one of the founders of dada, and surrealist ancestor. Two hundred and forty works have been assembled from American and European public and private collections for this exhibition: paintings, sculpture, reliefs, water-colors, drawings, collages and illustrations—a brilliant career reviewed from 1916 to the present, and an exhibition revealing all the mysterious ambiguities of theme and technique that have inspired the artist's magic visions.

The catalogue of the exhibition, *Max Ernst*, compiled by William S. Lieberman of the Museum of Modern Art, organizer of the exhibition, is on sale in the gallery and at the Museum Store. This catalogue, sure to become one of the important documents of modern art, is fully illustrated, and includes notes and a *Life* by the artist himself. The price of the catalogue is \$2.50.

NEW SPANISH PAINTING AND SCULPTURE

An exhibition of work done by the new school of modern Spanish artists, young painters and sculptors who have recently gained international recognition for the boldness and individuality of their work.

Gunsaulus Hall

July 28–August 27

GERMAN EXPRESSIONIST PAINTINGS FROM THE COLLECTION OF MR. AND MRS. MORTON D. MAY

A remarkable collection of paintings, from 1905 to 1950, by twenty major artists of the German Expressionist movement. Ninety works from this famous St. Louis collection are shown, forty-nine of which are by Max Beckmann—an unrivalled opportunity to see so many chief works by this painter.

East Wing Galleries

August 11–September 24

SCHOOL OF THE ART INSTITUTE

Annual Student Exhibition, showing works in all media.

Gunsaulus Hall

June 16–July 16

MASTERPIECES OF PRINTS AND DRAWINGS

The choicest examples acquired during the Department's first fifty years. A special Anniversary Exhibition, on view during the summer.

Main Floor Galleries, north

PHOTOGRAPHS

June 16–July 30

First large showing of work by Joseph Jachna, young Chicagoan.

August 4–September 10

The interpretive photography of Lewis Hine.

From George Eastman House, a review of the career of one of America's great photographers, beginning with his early work in Chicago.

Photograph Gallery

Max Ernst. *Lady Bird*, bronze,
collection Mr. and Mrs. J. de Menil, Houston





Max Beckmann, *Self Portrait*,
gift of Mr. and Mrs. Philip Ringer

ARTIST-CRAFTSMEN

Ceramics by Eugene F. Bunker

June 17–August 20

Designer-Craftsman Richard A. Abell

opening August 26

Gallery H-3

ENGLISH LUSTERWARE

From the Art Institute's Lucy Maud Buckingham collection, one of the most inclusive ever assembled.

closing July 16

Gallery G-15

AMERICAN HISTORICAL CHINA

opening July 22

English pottery from the collection, decorated with historical scenes and views.

Gallery G-15

JAPANESE PRINTS

A second group selected from the collection of Chester W. Wright, recently presented to the Art Institute.

Gallery O-7, through July 16

PLEASURES AND PASTIMES OF THE FLOATING WORLD

People of Edo shown in Japanese prints from the late 17th to the late 18th century.

July 19–August 27

Gallery O-7

PRINTS BY KUNIYOSHI

Honoring the centenary of the death of Kuniyoshi (1798–1861).

Gallery O-7

opening August 30

ORIENTAL ART

SELECTION OF JAPANESE SCREENS FROM THE COLLECTION, *Tyson Gallery, continuing*. CHINESE JADES FROM THE EDWARD AND LOUISE B. SONNENSCHN COLLECTION, CARVED RHINOCEROS-HORN CUPS, *Gallery O-3, continuing*. CHINESE LACQUER FROM THE COLLECTION OF MR. AND MRS. PHILIP PINSOFF, *Gallery O-5, continuing*

RENAISSANCE JEWELS FROM THE MELVIN GUTMAN COLLECTION

Gallery H-16, continuing



Pendant from the Gutman collection

Members' Series

Goodman Memorial Theatre

Beginning its
31st Season
October 27

Children's Theatre

For its 1961-1962 Season, Chicago's own Goodman Theatre has under consideration a series of new productions of classic and contemporary plays. The six-play series planned for Goodman's thirty-first season will be chosen from the following ten:

- RHINOCEROS by Eugene Ionesco
(translation by Derek Prouse)
- ALL THE WAY HOME by Tad Mosel
- THE TEMPEST by William Shakespeare
- GHOSTS by Henrik Ibsen
(translation by Eva Le Gallienne)
- THE GREAT GOD BROWN by Eugene O'Neill
- THE LARK by Jean Anouilh
(adapted by Lillian Hellman)
- FAUST, PART I by Goethe
- OUR TOWN by Thornton Wilder
- SHE STOOPS TO CONQUER by Oliver Goldsmith
- THE AMERICAN DREAM by Edward Albee, and
- MY HEART'S IN THE HIGHLANDS by William Saroyan
(double bill)

Three distinguished artists who have appeared in Goodman Theatre productions have agreed to participate in the coming season. They are Morris Carnovsky, Eugenie Leontovich and Frances Hyland. Other guests who are being invited to appear are Julie Harris, Zero Mostel, Brenda Forbes and Luther Adler.

Members of the Art Institute may subscribe to the entire six-play series at reduced prices. For performances given Tuesday through Thursday evenings and Sunday evenings, the cost is \$9.50. Tickets for Friday and Saturday evenings are \$12.50.

A brochure and renewal blanks have already gone out to our regular subscribers, and the entire Membership will receive the Goodman folder and subscription blank during the summer. Since the number of subscribers to the Goodman Theatre Members' Series has tripled in the last three years, Members should take the earliest opportunity to return their subscription blanks.

The 1961-1962 program for the Children's Theatre will be announced in the September Quarterly. Members of the Art Institute will receive a descriptive brochure by mail.

For further information about the Goodman Memorial Theatre and its program, write to the Goodman Memorial Theatre, Monroe Street and Columbus Drive, Chicago 3, Illinois.

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THE ART INSTITUTE OF CHICAGO is open every day of the year except Christmas. Hours are from 10 to 5 daily, and noon to 5 on Sundays, Thanksgiving and New Year's Day. On Thursdays, the Institute remains open until 9:30 p.m. Admission is free at all times.

For information on Membership privileges, activities and programs offered by the Institute, call or write to the Information Desk, The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago 3, Illinois. Telephone: CEntral 6-7080.

